

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., March 28, 1947.

The sixth meeting of the Commission of Fine Arts during the fiscal year 1947 was held in its office in the Interior Department Building on Friday, March 28, 1947. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley, Vice Chairman,
Mr. Aldrich,
Mr. Reinhard,
Mr. Murphy,
also H. P. Caemmerer, Secretary and

Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETINGS: The Minutes of the Meetings of the Commission of Fine Arts held January 31 and February 21, 1947, were approved.

2. THEATER OF OPERATIONS MEDAL: Chairman Clarke reported that he saw Gaetano Cecere, Sculptor, a few days ago, who informed him that he had received word from the General Staff, War Department, to proceed with his model for the obverse of the American Theater of Operations Medal, subject to a minor change in the design.

3. SIOUX INDIAN MEMORIAL: The Secretary reported that, in accordance with a request received through the National Park Service, from Honorable Oscar Chapman, Undersecretary of the Interior, the Commission of Fine Arts be represented at a Committee Meeting on Tuesday, March 25th, the Secretary arranged to have Mr. Lawrie present and himself at the meeting. Among others present were Congressman Francis Case, of South Dakota; representatives

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., March 28, 1947.

The sixth meeting of the Commission of Fine Arts during the fiscal year 1947 was held in its office in the Interior Department Building on

Friday, March 28, 1947. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley, Vice Chairman,
Mr. Aldrich,
Mr. Reinhardt,
Mr. Murphy,
also H. P. Cassemeyer, Secretary and

Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETINGS: The Minutes of the

Meetings of the Commission of Fine Arts held January 31 and February 21,

1947, were approved.

2. THEATER OF OPERATIONS MEDAL: Chairman Clarke reported that he saw

Giuseppe Cecere, Sculptor, a few days ago, who informed him that he had

received word from the General Staff, War Department, to proceed with his

model for the obverse of the American Theater of Operations Medal, subject

to a minor change in the design.

3. SIOUX INDIAN MEMORIAL: The Secretary reported that, in accordance

with a request received through the National Park Service, from Honorable

Oscar Chapman, Undersecretary of the Interior, the Commission of Fine Arts

be represented at a Committee Meeting on Tuesday, March 25th, the Secretary

arranged to have Mr. Lawrie present and himself at the meeting. Among

others present were Congressman Francis Cass, of South Dakota; representatives

of the Forest Service, Department of Agriculture; and of the Indian Service and the National Park Service, Department of the Interior; also Korczak Ziolkowski, Sculptor, 216 Sedgwick Road, West Hartford, Connecticut, who has been doing voluntary work on the orject for 8 years.

Mr. Ziolkowski submitted a model in Tennessee Marble (22" x 33") of an Indian Chief named "Crazy Horse" who was a leader in the fight against General Custer. The location considered for the Memorial is in or near the Black Hills District, where Gutzon Borglum carved the Mount Rushmore Memorial; Mr. Ziolkowski helped in the work. Likewise, the location is in a Forest Reserve of the Department of Agriculture, and hence the Government is interested in knowing what is proposed before giving over land for the Memorial. Congressman Case said it is not contemplated to have the Government finance the project, at least not for the present. He recommended a private organization to finance it.

Mr. Lawrie advised that they pick a good site if the Memorial is to be carved in stone on the side of a mountain. The model suggested a memorial 400 feet horizontally, with the Indian Chief sitting on a horse, the legs of the horse omitted. Mr. Lawrie did not like the model submitted. The sculptor said he was not committed to the design.

At the conclusion of the Committee Meeting it was decided that Congressman Case should address letters to the Secretary of the Interior, the Secretary of Agriculture, and to the Commission of Fine Arts, setting forth the project proposed. Thereupon an appropriate reply is to be sent to him after further conference by these agencies.

The Commission decided to await further developments.

4. "IWO JIMA MEMORIAL" of the Marine Corps League: The Commission took note of a protest received from The Artists' Guild of Washington, Robert F. Gates, President, dated February 23, 1947, against the use of the model

of the Forest Service, Department of Agriculture; and of the Indian Service and the National Park Service, Department of the Interior; also Kozsak Nioikowski, Sculptor, 216 Sedgwick Road, West Hartford, Connecticut, who has been doing voluntary work on the object for 8 years.

Mr. Nioikowski submitted a model in Tennessee Marble (28" x 33") of an Indian Chief named "Gray Horse" who was a leader in the fight against General Grant. The location considered for the Memorial is in or near the Black Hills District, where Gutzon Borglum carved the Mount Rushmore Memorial; Mr. Nioikowski helped in the work. Likewise, the location is in a Forest Reserve of the Department of Agriculture, and hence the Government is interested in knowing what is proposed before giving over land for the Memorial. Congressman Case said it is not contemplated to have the Government finance the project, at least not for the present. He recommended a private organization to finance it.

Mr. Lawrie advised that they pick a good site if the Memorial is to be carved in stone on the side of a mountain. The model suggested a memorial 400 feet horizontally, with the Indian Chief sitting on a horse, the legs of the horse omitted. Mr. Lawrie did not like the model submitted. The sculptor said he was not committed to the design.

At the conclusion of the Committee Meeting it was decided that Congressman Case should address letters to the Secretary of the Interior, the Secretary of Agriculture, and to the Commission of Fine Arts, setting forth the project proposed. Thereupon an appropriate reply is to be sent to him after further conference by these agencies.

The Commission decided to await further developments.

4. "TWO TIME MEMORIAL" of the Marine Corps League: The Commission took note of a protest received from The Artists' Guild of Washington, Robert F. Gates, President, dated February 23, 1947, against the use of the model

in front of the Navy Department Building for this proposed Memorial.(Exhibit A).

The Secretary was requested to advise The Artists' Guild of Washington that the Commission of Fine Arts are in sympathy with the views so ably expressed in the letter (Exhibit A-1). A copy of the letter was sent to the National Sculpture Society, as well as a copy of the reply.

5. ADVERTISING SIGN AT 2304 Calvert Street, N.W.: The Secretary submitted Application No.1119 for an advertising sign at 2304 Calvert Street, N.W., submitted by the Inspector of Buildings under date of March 5, 1947.

The Commission inspected the design, and noted that it is a roof sign, which is not permitted under the Shipstead-Luce Act Regulations adopted by the Commission. The application was therefore disapproved, and the Inspector of Buildings was notified accordingly.

6. LIFE MASKS: The Secretary called attention to a letter which he sent to Dr. Alexander Wetmore, Secretary of the Smithsonian Institution (Exhibit B), regarding proposed life masks recommended by Mr. Victor Salvatore; also to a reply received from Dr. Wetmore on the subject, stating that he would be glad to give the project consideration (Exhibit C).

The Secretary stated that Dr. Wetmore had expressed the desire to confer with the Commission of Fine Arts in regard to the matter, and it was thought this could be arranged at the next meeting of the Commission.

7. LARGE VASE FOR THE WHITE HOUSE: Mr. Finley presented a photograph of a large vase, which Mr. Luke Vinsent Lockwood of New York City proposes to give to the White House. Mr. Finley thought a place in the East Room would be appropriate. The matter was referred to Mr. Finley for further action.

8. WAX FIGURES OF LADIES OF THE WHITE HOUSE: Mr. Finley reported that a lady in New Haven, Connecticut, has made small wax figures of "Ladies of the White House," dressed in costume of the period, and showed a photograph

in front of the Navy Department Building for this proposed Memorial. (Exhibit A). The Secretary was requested to advise the Artists' Guild of Washington that the Commission of Fine Arts are in sympathy with the views so ably expressed in the letter (Exhibit A-1). A copy of the letter was sent to the National Sculpture Society, as well as a copy of the reply.

5. ADVERTISING SIGN AT 2304 CALVERT STREET, N.W.: The Secretary submitted Application No. 1119 for an advertising sign at 2304 Calvert Street, N.W., submitted by the Inspector of Buildings under date of March 2, 1947. The Commission inspected the design, and noted that it is a roof sign, which is not permitted under the Shipstead-Luce Act Regulations adopted by the Commission. The application was therefore disapproved, and the Inspector of Buildings was notified accordingly.

6. LIFE MASKS: The Secretary called attention to a letter which he sent to Dr. Alexander Wetmore, Secretary of the Smithsonian Institution (Exhibit B), regarding proposed life masks recommended by Mr. Victor Salvatore; also to a reply received from Dr. Wetmore on the subject, stating that he would be glad to give the project consideration (Exhibit C).

The Secretary stated that Dr. Wetmore had expressed the desire to confer with the Commission of Fine Arts in regard to the matter, and it was thought this could be arranged at the next meeting of the Commission.

7. LARGE VASE FOR THE WHITE HOUSE: Mr. Finley presented a photograph of a large vase, which Mr. Luke Vincent Lockwood of New York City proposes to give to the White House. Mr. Finley thought a place in the East Room would be appropriate. The matter was referred to Mr. Finley for further action.

8. WAX FIGURES OF LADIES OF THE WHITE HOUSE: Mr. Finley reported that a lady in New Haven, Connecticut, has made small wax figures of "Ladies of the White House," dressed in costume of the period, and showed a photograph

of one. The Commission thought them interesting, but felt they would be inappropriate for the White House, which is not a museum.

9. JAPANESE AMERICAN WAR MEMORIAL: The Chairman called attention to a letter received from Mr. Masana Jack Hirose and to the reply sent to him (Exhibit D and D-1) concerning a proposed World War II Memorial, offered by the "Niseis".

As a matter of information, the Secretary asked if a Japanese Stone Lantern would be considered suitable for Potomac Park; such a memorial having been offered to Washington 25 years ago. He showed a picture of it. ("Niseis" means "second generation," and refers to American born Japanese).

The Commission felt that at the proper time the "Niseis" would probably want to offer a contemporary design for a memorial.

10. NATIONAL MILITARY MUSEUM: Under date of March 8, 1947, a letter was received from the Bureau of the Budget, enclosing draft of a Bill for a National Military Museum (Exhibit E), concerning which the advice of the Commission of Fine Arts was desired.

Chairman Clarke stated that he had noted that the project pertained to a proposed "War Museum" which the Commission of Fine Arts had considered with Mr. Finley several months ago, and accordingly had endorsed the proposed Bill to organize a National Military Museum, subject to approval by the Commission at this meeting.

The Commission considered the Bill and ratified the action of the Chairman in this matter (Exhibit E-1).

Mr. Finley said the Committee wrote to the President about the proposed National Military Museum and that he favors it. The Committee had three meetings with Dr. Wetmore of the Smithsonian Institution, so as to give him an opportunity to consider it; Dr. Wetmore had no objections to offer other than that he did not wish to have another Board of Trustees appointed if the

of one. The Commission thought them interesting, but felt they would be inappropriate for the White House, which is not a museum.

9. JAPANESE AMERICAN WAR MEMORIAL: The Chairman called attention to a letter received from Mr. Masana Jack Hirose and to the reply sent to him (Exhibit D and D-1) concerning a proposed World War II Memorial, offered by the "Misses". As a matter of information, the Secretary asked if a Japanese Stone Lantern would be considered suitable for Potomac Park; such a memorial having been offered to Washington 25 years ago. He showed a picture of it. ("Misses" means "second generation," and refers to American born Japanese).

The Commission felt that at the proper time the "Misses" would probably want to offer a contemporary design for a memorial.

10. NATIONAL MILITARY MUSEUM: Under date of March 8, 1947, a letter was received from the Bureau of the Budget, enclosing draft of a Bill for a National Military Museum (Exhibit E), concerning which the advice of the Commission of Fine Arts was desired.

Chairman Clarke stated that he had noted that the project pertained to a proposed "War Museum" which the Commission of Fine Arts had considered with Mr. Winley several months ago, and accordingly had endorsed the proposed Bill to organize a National Military Museum, subject to approval by the Commission at this meeting.

The Commission considered the Bill and ratified the action of the Chairman in this matter (Exhibit E-1).

Mr. Winley said the Committee wrote to the President about the proposed National Military Museum and that he favors it. The Committee had three meetings with Dr. Wetmore of the Smithsonian Institution, so as to give him an opportunity to consider it; Dr. Wetmore had no objections to offer other than that he did not wish to have another Board of Trustees appointed if the

Museum is to come under the Smithsonian Institution. Mr. Finley said this is not contemplated by the Bill.

As for a location, several sites have been suggested, which are mentioned in the Committee Report which accompanies the Bill; the Committee favors the site near the War College along the Anacostia.

11. GARAGE FOR WEST ADMINISTRATION BUILDING: Mr. Merrel A. Coe, Municipal Architect, submitted three drawings to illustrate the Garage proposed to the west of the West Administration Building, at Sixth Street and Indiana Avenue. The Garage will be on three levels, providing for 80, 60, and 95 cars respectively. A red Texas granite is to be used as a veneer for exterior walls.

The Commission inspected the design and approved it (Exhibit F).

Mr. Coe pointed out that the preliminary design for the West Administration Building had been approved by the Commission of Fine Arts several years ago, when the design for the East Administration Building of the Municipal Center was approved.

12. GENERAL ACCOUNTING OFFICE BUILDING: Mr. W. E. Reynolds, Commissioner of Public Buildings, in company with Mr. Gilbert Stanley Underwood, Supervising Architect, Mr. Allan S. Thorn, Assistant Supervising Architect, and Mr. C. David Persina, Chief, Design Division, of the Public Buildings Administration, submitted several preliminary designs for the proposed General Accounting Office Building proposed to be built on the square at Fifth and G Streets, N.W., omitting only the St. Mary's Church property. It is to provide work space for department officials and for about 8,500 clerks and other employees.

The Commission inspected the drawings. Two of the sketches called for a monumental entrance on G Street extending through several floors. A third design called for a more simple entrance of but one story in height.

Insurance is to come under the Smithsonian Institution. Mr. Finley said this

is not contemplated by the Bill.

as for a location, several sites have been suggested, which are mentioned

in the Committee Report which accompanies the Bill; the Committee favors the

site near the War College along the Anacostia.

11. GARAGE FOR WEST ADMINISTRATION BUILDING: Mr. Merrick A. Coe, Municipal

Architect, submitted three drawings to illustrate the Garage proposed to the

west of the West Administration Building, at Sixth Street and Indiana Avenue.

The Garage will be on three levels, providing for 80, 60, and 25 cars

respectively. A red Texas granite is to be used as a veneer for exterior walls.

The Commission inspected the design and approved it (Exhibit F).

Mr. Coe pointed out that the preliminary design for the West Administration

Building had been approved by the Commission of Fine Arts several years ago, when

the design for the East Administration Building of the Municipal Center was

approved.

12. GENERAL ACCOUNTING OFFICE BUILDING: Mr. W. E. Reynolds, Commissioner

of Public Buildings, in company with Mr. Gilbert Stanley Underwood, Supervising

Architect, Mr. Allan S. Thorne, Assistant Supervising Architect, and Mr. C. Davis

Perrins, Chief, Design Division, of the Public Buildings Administration, sub-

mitted several preliminary designs for the proposed General Accounting Office

Building proposed to be built on the square at Fifth and G Streets, N.W.,

omitting only the St. Mary's Church property. It is to provide work space

for department officials and for about 8,500 clerks and other employees.

The Commission inspected the drawings. Two of the sketches called for

a monumental entrance on G Street extending through several floors. A third

design called for a more simple entrance of but one story in height.

Mr. Reynolds expressed preference for the design providing an entrance motive on G Street of one story in height. He explained that the site may be considered as one of secondary location, and that the building would be partly hidden by the proposed court building in front of it (suggested for replacing the old Pension Office Building), proposed to terminate the north end of Judiciary Square. He felt that special treatment should be given the three important corners of the building, since these will be more prominent than the central entrances.

The building will be 630 feet long (on G Street); 288 feet on Fourth Street; 470 feet on H Street; and 170 feet on Fifth Street (omitting the St. Mary's Church property. It will be 64 feet high to the first set-back, 90 ft. high to the second; and to the top of the penthouse will be 119 feet. It will be about as high as the old Pension Office Building across the street.

The building is to be in one great mass with no interior court. Escalators would carry the clerks from the first to the fifth floor. Two additional floors would be reached by stairway or elevator. There would be "sliding" windows (different from the ordinary slash windows), so that both sides of the glass can be washed from the interior. A model of it was submitted. Also, glass blocks are proposed in connection with the fenestration. The windows would be around the exterior walls of the building. There is to be no open stairway, so as to avoid a fire hazard. It is proposed to construct the building of limestone with granite base.

The Commission expressed preference for the sketch showing a one story main entrance treatment on G Street (the one preferred by Mr. Reynolds). The Commission requested Mr. Reynolds to allow ample funds for sculpture and for mural paintings. He said he would do so. A report was sent to Mr. Reynolds, approving the preliminary design as indicated (Exhibit G) See also G-1.

Mr. Reynolds expressed preference for the eastern fronting as entrance
native on G Street of one story in height. He explained that the side way
be considered as one of secondary location, and that the building would be
partly hidden by the proposed court building in front of it (suggested for
replacing the old Pension Office Building), proposed to terminate the north
end of Judiciary Square. He felt that special treatment should be given the
large important corners of the building, since these will be more prominent
than the central entrances.

The building will be 130 feet long (on G Street); 100 feet on Court
Street; 40 feet on H Street; and 140 feet on Fifth Street (including the
St. Mary's Church property. It will be 24 feet high to the first roof, 30 ft.
high to the second; and to the top of the penthouse will be 115 feet. It will
be about as high as the old Pension Office Building across the street.
The building is to be in one great mass with no inferior court. Escalators
would carry the stairs from the first to the fifth floor. Two additional floors
would be reached by stairway or elevator. There would be "alcove" windows
(distances from the ordinary plain windows), so that both sides of the glass can
be washed from the interior. A model of it was submitted. Also, glass blocks
are proposed in connection with the transposition. The windows would be around
the exterior walls of the building. There is to be no open stairway, so as to
avoid a fire hazard. It is proposed to connect the building of limestone
with granite base.

The Commission expressed preference for the eastern fronting as entrance
entrance treatment on G Street (the one preferred by Mr. Reynolds). The Commission
requested Mr. Reynolds to allow ample funds for sculpture and for mural paintings.
He said he would do so. A report was sent to Mr. Reynolds, approving the
preliminary design as suggested (Exhibit C) - see also G-1.

13. VETERANS' HOSPITAL: Colonel Donald G. White, District Engineer, War Department, in company with Mr. E. J. Merrick, Civil Engineer, and Mr. Frank H. Briganti, Engineer-Architect, of his office; Mr. Leon Foch of the Office of the Chief of Engineers; and, representing the architects, Louis Justement, and A. N. Kiff and William C. Jaeger, Jr., of York & Sawyer, were present to consider further drawings for the Veterans' Hospital.

Mr. Kiff presented a perspective of the building, and stated:

"There is not much to say, except that this is an interim perspective. Normally we would not have made a water-color sketch, because we are still working on the design; but it has not been changed a great deal since we first submitted it, except that the left-hand end has been dropped a story. You can get an idea of the way we think in materials by this water-color perspective. We still feel there is lot of work to be done on the central portion, above the administration level of the building, to pull it together and get a little more interest in it. The perspective is taken from forty-five feet above the level of the water and about 1100 feet out from the building, about 1500 feet from the face of the building. Actually, I think that would bring you out so you would be over the water. That tree line, as it is drawn there, is just about as accurate as we can make it from the projections we presented to you at our first meeting. Of course, the eye level is taken high to show the building.

"We are thinking in terms of a buff limestone for the lower stories and, I would say, a cross between a buff and a pinkish sort of a brick. We have a brick selected, if we can get it. It is a Pennsylvania brick.

(Chairman Clarke remarked: It is sort of light on the pink side rather than on the red side, I take it)

"It is more on the buff side than the pink or the red, and it has quite a lot, I would say, of autumn colors in it more than the red or pink; but it is not distinctly one of these even-run buff bricks. It has quite a lot of character. It is an in-cut lime brick. Of course, I am probably speaking a little out of turn, because I imagine the actual brick is subject to cost and that sort of thing. I presume you will see sample.

"We are thinking in terms of large slabs of limestone and aluminum windows, if the price is within the Budget.

Mr. Kiff then called attention to several preliminary studies of details, and said, "We are still studying. We have three different ways of handling that feature (the marquee) to show you.

Chairman Clarke then called attention again to the material to be used, saying, "May I ask the Commission a question? Do you all feel that this--let's call it for purposes of discussion salmon-colored brick--is a thing that will

12. "The Commission" (Colonel) James H. Smith, District Engineer,

San Francisco, in company with Mr. E. J. Smith, Civil Engineer, and

Mr. Frank H. Smith, Engineer-Inspector, of his office; Mr. J. H. Smith

of the office of the Chief of Engineers; and, representing the architect,

John A. Smith, and A. H. Smith and William C. Smith, Jr., of York & Smith,

were present to consider the drawings for the Veterans' Hospital.

Mr. Smith presented a perspective of the building, and stated:

"There is not much to say, except that this is an interior perspective. Normally we would not have made a water-color sketch, because we are still working on the design; but it has not been changed a great deal since we first submitted it, except that the left-hand end has been dropped a story. You can get an idea of the way we think in materials by this water-color perspective. We still feel there is a lot of work to be done on the central portion, above the administration level of the building, to pull it together and get a little more interest in it. The perspective is taken from forty-five feet above the level of the water and about 1100 feet out from the building, about 1500 feet from the face of the building. Actually, I think that would bring you out so you would be over the water. That free line, as it is drawn there, is just about as accurate as we can make it from the projections as presented to you at our first meeting. Of course, the eye level is taken high to show the building. We are thinking in terms of a buff limestone for the lower stories and, I would say, a cross between a buff and a pinkish sort of a brick. We have a brick selected, if we can get it. It is a Pennsylvania brick. (Chairman Smith remarked: It is sort of light on the pink side rather than on the red side, I take it.) It is more on the buff side than the pink or the red, and it has quite a lot, I would say, of yellow color in it more than the red or pink; but it is not distinctly one of those even-red buff bricks. It has quite a lot of character. It is an in-out line brick. Of course, I am probably speaking a little out of turn, because I imagine the actual brick is subject to cost and that sort of thing. I presume you will see sample. We are thinking in terms of large slabs of limestone and aluminum windows, if the color is within the budget."

Mr. Smith then called attention to several preliminary studies of details,

and said, "We are still studying. We have three different ways of handling

that feature (the parapet) to show you."

Chairman Smith then called attention again to the material to be used,

saying, "Now I ask the Commission a question: Do you all feel that this will

fill it for purpose of discussion color-colored brick—in a thing that will

blend into the countryside better than the limestone? Throughout the year I should think that the kind of brick which has been described would be harmonizing with the foliage background, which is what we are after from a selfish standpoint as representatives of the Government.

Mr. Kiff replied, "That is one reason I described it as autumn colors. It has the range of colors that autumn leaves would have. I do not know how else you could blend a building into the landscape. The buff limestone will blend nicely with the brick."

Chairman Clarke: And it breaks up your facade; the various shapes and shadows do not give a great bland surface. You have a lot of breaks and levels in the facade, creating an interesting treatment of wall surfaces.

Mr. Kiff. The thing we were saying this morning, over in Louis's office, was that in looking at it, now that it is all drawn, you are certainly not conscious of a great wall of windows.

Chairman Clarke: That is right.

Remarks were made then about the interior arrangement of the building, and especially about a sixteen bed ward, "the biggest unit in the hospital." Mr. Kiff stated that it requires about three times the area of a bed to serve each bed; normally beds take up about one-third of the total of the area of a hospital, but in a Veterans' Hospital it may be less. Considerable space is given over to recreation and administrative purposes. The two top floors are psychiatric wards.

Mr. Aldrich raised some questions as to the visibility of the building from the Central Mall Axis, and Mr. Kiff replied that he thought this problem had been demonstrated satisfactorily at previous meetings of the Commission. The building will not be seen when driving down the Mall Drives. The hospital building is completely concealed by the Lincoln Memorial when one is on the

blend into the countryside better than the limestone. I think I should think that the kind of brick which has been described would be harmonizing with the foliage background, which is what we are after from a certain standpoint as representatives of the Government.

Mr. Kitt replied, "That is one reason I suggested it as autumn colors. It has the range of colors that autumn leaves would have. I do not know how else you could blend a building into the landscape. The built limestone will blend nicely with the brick."

Chairman Clarke: And it breaks up your facade; the various shapes and colors do not give a great bland surface. You have a lot of cracks and levels in the facade, creating an interesting treatment of wall surfaces. Mr. Kitt: The thing we were saying this morning, over in Louis's office, was that in looking at it, now that it is all done, you are certainly not conscious of a great wall of windows.

Chairman Clarke: That is right.

Remarks were made then about the interior arrangement of the building, and especially about a sixteen bed ward, "the largest unit in the hospital."

Mr. Kitt stated that it requires about three times the area of a bed to serve each bed; normally beds take up about one-third of the total of the area of a hospital, but in a Veterans' Hospital it may be less. Considerable space is given over to recreation and administrative purposes. The two top floors are psychiatric wards.

Mr. Klarich raised some questions as to the visibility of the building from the Central Hall area, and Mr. Kitt replied that he thought this problem had been demonstrated satisfactorily at previous meetings of the Commission. The building will not be seen when driving down the Hill Drive. The hospital building is completely screened by the Lincoln Memorial when one is on the

axis of the Mall.

The size of the marquee and entrances to the building were discussed, all of which were shown in preliminary sketches, and will be given more study.

The Commission then discussed the plans generally and expressed to the architects their satisfaction in the progress made. Further and more complete designs will be submitted at a future meeting of the Commission. (Exhibit H)

~~(Attached is a complete transcript of the discussion, which is made a part of these Minutes, Exhibit H-1).~~

14. ANNEX TO UNITED STATES RESERVE OFFICERS BUILDING: Mr. Theodore W. Dominick, architect, 1122 Nineteenth Street, N.W., submitted a design for an annex to the United States Reserve Officers' Building, at Calvert Street and Connecticut Avenue, adjacent to the Rock Creek Parkway.

In order to give as much light as possible, Mr. Dominick had designed a building modernistic in character, one facade resembling an "egg crate," using broad fins to shield the windows from the sun. It had been brought to the attention of Mr. Murphy, who disapproved it and advised using certain motives and changing the windows so as to give the building a less modernistic appearance.

The Commission considered the drawings, and agreed with Mr. Murphy that the first design is unacceptable; the second design they thought somewhat better. It was shown from photographs that the annex could scarcely be seen from the Parkway. However, Mr. Dominick was advised to--

1. Change lead-coated copper parapet to limestone.
2. Make solid Masonry at each end of south facade approximately same mass as Quoins at west side.
3. Raise mass of window motif to dominate facade.
4. Study window operation in view of high sill condition.

The above suggestions were embodied in a revised design. A louvre type

side of the Hall.

The size of the windows and entrance to the building were discussed, all of which were shown in preliminary sketches, and will be given more fully. The Commission then discussed the plans generally and requested the architects their satisfaction in the progress made. Further and more complete designs will be submitted at a future meeting of the Commission. (Exhibit B) Attached is a complete transcript of the discussion, which is made a part of these minutes, Exhibit C-1).

14. MEMORANDUM TO THE COMMISSIONERS OF THE DISTRICT OF COLUMBIA: Mr. Theodore R. Dominick, architect, 1114 Nineteenth Street, N.W., submitted a design for an annex to the United States Reserve Officers' Building, at Calvert Street and Connecticut Avenue, adjacent to the Rock Creek Parkway. In order to give as much light as possible, Mr. Dominick had designed a building substantially in character, one towards resembling an "egg shell," using broad ribs to shield the windows from the sun. It had been brought to the attention of Mr. Murphy, who disapproved it and advised using certain motives and symbols; the window so as to give the building a less substantial appearance.

The Commission considered the drawings, and agreed with Mr. Murphy that the first design is unacceptable; the second design they thought somewhat better. It was shown from photographs that the annex could scarcely be seen from the Parkway. However, Mr. Dominick was advised to--

1. Change lead-coated copper parapet to limestone.
 2. Make solid masonry at east end of south facade approximately same mass as profile at west side.
 3. Make east of window wall to resemble facade.
 4. Study window operation in view of high sill condition.
- The above suggestions were accepted in a revised design. A further type

sash was substituted for casements originally shown, with crank operation at sill height.

(Upon the recommendation of Mr. Reinhard and Mr. Murphy, who considered the revised design early in April, the same was approved (Exhibit I).

15. FORT DRIVE: Chairman Clarke brought to the attention of the Commission a copy of a letter, dated March 11, 1947, which he had sent to District Commissioner Young, protesting against abandoning the Fort Drive project and setting forth its worth to the City of Washington (Exhibit J).

The Commission concurred unanimously in the action of the Chairman in this matter.

16. BIENNIAL EXHIBITION, CORCORAN GALLERY OF ART: At the invitation of the new director of the Corcoran Gallery of Art, Hermann Warner Williams, Jr., the Commission visited the Corcoran Gallery of Art to see the Twentieth Biennial Exhibition of Contemporary American Oil Paintings. Somewhat over three hundred paintings were on exhibition, from artists residing in all parts of the United States. Mr. Williams said it is the purpose of the Corcoran Gallery to stimulate interest in painting and through these Exhibitions to encourage its further development.

A list of the contributors showed many new names. The subjects of some of their paintings the Commission felt were somewhat vague. The Exhibition indicated a trend somewhat away from the modernistic. Some of the pictures portrayed interesting color schemes.

The Commission expressed their appreciation to Mr. Williams for the opportunity given to see the paintings. They commended the new director upon the arrangement of the exhibition of sculpture in the Galleries on the first floor (Exhibit K). The Exhibition will close May 11th.

~~17. PLANS FOR SENATE AND HOUSE OF REPRESENTATIVES CHAMBERS:~~ At the request

which was substituted for comments originally shown, with certain changes

at all points.

(Upon the recommendation of Mr. Reinhard and Mr. Murphy, who considered

the revised design early in April, the same was approved (Exhibit I).

12. PORT TRIVE: Chairman Clarke brought to the attention of the

Commission a copy of a letter, dated March 11, 1947, which he had sent to

District Commissioner Young, protesting against abandoning the Port Trive

project and setting forth its worth to the City of Washington (Exhibit J).

The Commission concurred unanimously in the action of the Chairman in

this matter.

13. KENNEDY EXHIBITION, CONCORDIA GALLERY OF ART: At the invitation

of the new director of the Concordia Gallery of Art, Hermann Warner Williams, Jr.,

the Commission visited the Concordia Gallery of Art to see the Twentieth

Century Exhibition of Contemporary American Oil Paintings. Somewhat over

three hundred paintings were on exhibition, from artists residing in all parts

of the United States. Mr. Williams said it is the purpose of the Concordia

Gallery to stimulate interest in painting and through these Exhibitions to

encourage its further development.

A list of the contributors showed many new names. The subjects of some

of their paintings the Commission felt were somewhat vague. The Exhibition

indicated a trend somewhat away from the modernistic. Some of the pictures

portrayed interesting color schemes.

The Commission expressed their appreciation to Mr. Williams for the

opportunity given to see the paintings. They commended the new director

upon the arrangement of the exhibition of sculpture in the galleries on the

first floor (Exhibit K). The Exhibition will close May 15th.

14. KENNEDY EXHIBITION, CONCORDIA GALLERY OF ART: At the request

PLANS FOR SENATE AND HOUSE OF REPRESENTATIVES CHAMBERS: At the request of Honorable David Lynn, Architect of the Capitol, the Commission called at his office to confer with him and also with Mr. Harbeson and Mr. Sullivan, architects, concerning further drawings made for improving the Senate and House of Representatives Chambers. Mr. Fred M. Kramer, Chief Architectural and Engineering Assistant, was also present.

Mr. Harbeson called attention to the fact that at a former meeting of the Commission he had recommended a motive for an accent back of the Podium in both House and Senate. A clock has been dispensed with, and instead it is now proposed to use an eagle with an American shield. This will have to be modeled carefully by a sculptor. It will not interfere with the view from the Press Gallery.

The Twenty marble busts, in the Senate Chamber, have been arranged in niches in the wall of the new Gallery. In the House Chamber 23 plaques were indicated over the doors; the great law givers of the world are to be shown here in bas relief.

Mr. Harbeson reported that satisfactory tests have been made in the Bureau of Standards of the lighting facilities and acoustics. Samples of fabrics and color schemes proposed were then inspected and were regarded satisfactory by the Commission. One fabric shown was a glass woven Damascan, gold and blue in color.

Mr. Lynn then brought up the subject of costs of the project and said that, whereas about three years ago the remodeling could have been done for \$1,500,000, it will now cost fully \$4,000,000. He pointed out, however, that some of this additional cost is due to further changes made in the designs, such as making the cloak room of the House of Representatives more like that of the Senate, enlarging the Press Gallery, and the like.

PLANS FOR EXHIBIT AND HOUSE OF REPRESENTATIVES CHAMBER: At the request of Honorable David Lyne, Architect of the Capitol, the Commission called at his office to confer with him and also with Mr. Harbison and Mr. Sullivan,

architects, concerning further drawings made for improving the Senate and House

of Representatives Chambers. Mr. Fred B. Kinnear, Chief Architectural and

Engineering Assistant, was also present.

Mr. Harbison called attention to the fact that at a former meeting of

the Commission he had recommended a motive for an access back of the podium

in both House and Senate. A clock has been discussed with, and intended to

is now proposed to use an eagle with an American shield. This will have to

be modeled carefully by a sculptor. It will not interfere with the view from

the Press Gallery.

The twenty marble busts, in the Senate Chamber, have been arranged in niches

in the wall of the new Gallery. In the House Chamber 25 plaques were

indicated over the doors; the great law givers of the world are to be shown

here in bas relief.

Mr. Harbison reported that satisfactory tests have been made in the

ureau of Standards of the lighting facilities and acoustics. Samples of

fabrics and color schemes proposed were then inspected and were regarded

satisfactory by the Commission. The fabric shown was a glass woven Damask,

gold and blue in color.

Mr. Lyne then brought up the subject of coats of the project and said

that, whereas about three years ago the remodeling could have been done for

\$1,500,000, it will now cost fully \$4,000,000. He pointed out, however, that

one of this additional cost is due to further changes made in the design,

such as making the third room of the House of Representatives more like that

of the Senate, enlarging the Press Gallery, and the like.

18. PROPOSED NEW SENATE OFFICE BUILDING: Mr. Lynn told the Commission about a proposed additional Senate Office Building, contemplated by Senate Bill 723, as introduced by Senator Brooks. Mr. Lynn said no location is mentioned in the Bill, but the square on the Capitol Plaza to the west of the present Senate Office Building has been suggested by the Senator.

Mr. Lynn said he was opposed to that location, since it would not only take away park area but would block the vista between the Capitol and the Union Station. Mr. Lynn favored the square East of the Senate Office Building, the square to the north, or the interior court of the existing building.

The Commission were strongly opposed to the sites,--(a) west of the existing Senate Office Building; and (b) the square to the north of the existing Senate Office Building. The Commission strongly recommended acquiring the square to the East of the existing building. A letter was sent to Mr. Lynn accordingly (Exhibit L).

19. FREER GALLERY OF ART: The Commission inspected works of Art at the Freer Gallery of Art, proposed for purchase by Mr. Wenley, and approved them (Exhibit M).

The Commission adjourned at 5:30 p.m.

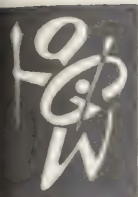
18. PROPOSED NEW LEGISLATIVE OFFICE BUILDING: Mr. Lynn said the Commission

about a proposed additional Senate Office Building, contemplated by Senate Bill 783, as introduced by Senator Brooks. Mr. Lynn said the location is mentioned in the bill, but the square on the Capitol square is the west of the present Senate Office Building has been suggested as the location. Mr. Lynn said he was opposed to that location, since it would not only take away park area but would block the vista between the Capitol and the Union Station. Mr. Lynn favored the square east of the Senate Office Building, the square to the north, or the intersection corner of the existing building.

The Commission were strongly opposed to the sites,--(a) west of the existing Senate Office Building; and (b) the square to the north of the existing Senate Office Building. The Commission strongly recommended acquiring the square to the east of the existing building. A letter was sent to Mr. Lynn accordingly (Exhibit 1).

19. OTHER MATTERS OF THE: The Commission inspected works at the at the West Gallery of Art, proposed for purchase by Mr. Taylor, and approved them (Exhibit 2).

The Commission adjourned at 3:30 p.m.



Copy. Nat'l. Sculpture Socy.
State Nat'l Commission of Fine Arts in Washington with address for letter
THE ARTISTS' GUILD OF WASHINGTON

WASHINGTON, D. C.

Expressed in their letter, E. G.
RFD #1, Box 250
Vienna, Va.

February 23, 1947

Fine Arts Commission
Room 7002
Department of the Interior
Washington, D. C.

Gentlemen:

We understand that the Marine Corps League has by private subscription raised funds to erect a permanent and enlarged replica of the Iwo Jima statue now in front of the Navy Building on Constitution Avenue. We wish to protest the erection of such a statue on public grounds in the District of Columbia.

The Artists' Guild, which includes many veterans of World War II, obviously does not wish to disparage the patriotic symbol that such a statue would be. Its inspiration, the photograph of the flag-raising at Iwo Jima, is a fine and moving photograph. Its powerful emotional expression and its artistic merit are undeniable, but its too literal translation into three dimensions becomes a posed tableau rather than a work of art in sculpture.

We regret that those who originated the praiseworthy idea of commemorating the Iwo Jima flag-raising and all that it stands for did not consider the possibility of holding an open competition for its sculptural expression, allowing a competent jury of nationally known artists and connoisseurs to select the best possible conception for the monument. The sculptors of this country would have welcomed the opportunity to compete on equal terms for this high honor.

This organization feels that the monument in its present design falls far short of the accepted principles of good sculpture, and that it is artistically unworthy of the idea it symbolizes. We hope, therefore, that the Fine Arts Commission will not sanction its erection upon public grounds within the District of Columbia.

Very truly yours,

Robert F. Gates

Robert F. Gates, President

Copies to:

The Honorable Joe Hendricks
The Marine Corps League
Nat'l. Park and Planning Commission
Capital

(Exhibit-A.)

March 31, 1947.

Dear Sir:

Your letter of February 23, protesting in behalf of The Artists' Guild of Washington against the erection of a permanent and enlarged replica of the statue of Iwo Jima, of which there is a model in front of the Navy Department Building, was brought to the attention of The Commission of Fine Arts at their meeting on March 28, 1947.

The Commission have requested me to report to you that they are in sympathy with the views so ably expressed in your letter. I wish also to state that no design of the proposed memorial has been submitted to The Commission of Fine Arts.

Respectfully yours,

Mr. H. P. Caemmerer,

Secretary

Mr. Robert F. Gates, President,
The Artists' Guild of Washington,
R.F.D. No. 1, Box 250,
Vienna, Virginia.

EXHIBIT A.1.

March 11, 1947.

Dear Sir:

Your letter of February 23, responding in behalf of
The Artists' Guild of Washington against the erection of a
permanent and enlarged replica of the statue of Lee, of
which there is a model in front of the Navy Department Building,
was brought to the attention of the Commission of Fine Arts at
their meeting on March 23, 1947.
The Commission have requested me to report to you that they
are in sympathy with the views so ably expressed in your letter.
I wish also to state that the design of the proposed memorial
has been submitted to The Commission of Fine Arts.
Respectfully yours,

Mr. J. P. Sweeney,

Secretary

Mr. Robert T. Carter, President,
The Artists' Guild of Washington,
815 E. No. 1, Box 250,
Vienna, Virginia.

EXHIBIT A.1.

THE COMMISSION OF FINE ARTS

Washington, D. C.

March 14, 1947.

Dear Dr. Wetmore:

The Commission of Fine Arts have requested me to bring to your attention a suggestion by Victor Salvatore, Sculptor, 45 Aster Place, New York City, that the Government procure "life masks of our war heroes, such masks to be kept as public records."

Mr. Salvatore was one of the competitors in the recent competition for the "General Marshall Gold Medal" conducted by the Bureau of the Mint, but, as stated by Mr. Salvatore in his letter of December 19th, which I enclose, "I discovered that not only I, but every other artist in the competition, was greatly handicapped by not having the proper measurements to work with."

The Commission of Fine Arts considered the matter at their meeting on January 31st, 1947., and concluded that "It would be an excellent idea to have life masks made of distinguished Americans." A report was sent to Mr. Salvatore accordingly, endorsing his idea, and suggesting that he bring this matter to the attention of the National Sculpture Society; thereupon it was to be taken up with you.

By letter of February 12, 1947, Mr. Salvatore reported that he brought the matter to the attention of the National Sculpture Society at a recent meeting; that "there was a general discussion and everybody who spoke was enthusiastically in favor of it. A vote was taken and the plan was unanimously approved."

Thus, this matter is placed before you for consideration, and in the hope that favorable action may be taken. The Commission of Fine Arts feel that the life masks should be in the custody of the Smithsonian Institution.

Sincerely yours,

Mr. H. P. Caemmerer,
Secretary.

Dr. Alexander Wetmore, Secretary,
The Smithsonian Institution,
Washington, D. C.

(Exhibit-B.)

THE COMMISSION OF FINE ARTS

Washington, D. C.

March 14, 1947.

Dear Mr. Secretary:

The Commission of Fine Arts have requested me to bring to your attention a suggestion by Victor Salway, Sculptor, of New York City, that the Government procure "Life Masks of our war heroes, such masks to be kept as public records."

Mr. Salway was one of the competitors in the recent competition for the "General Marshall Gold Medal" conducted by the Bureau of the Mint, but, as stated by Mr. Salway in his letter of December 1946, which I enclose, "I discovered that not only I, but every other artist in the competition, was greatly handicapped by not having the proper measurements to work with."

The Commission of Fine Arts considered the matter at their meeting on January 21st, 1947, and concluded that "It would be an excellent idea to have life masks made of distinguished Americans." A report was sent to Mr. Salway accordingly, endorsing his idea, and suggesting that he bring this matter to the attention of the National Sculpture Society; thereupon it was to be taken up with you.

By letter of February 12, 1947, Mr. Salway reported that he brought the matter to the attention of the National Sculpture Society at a recent meeting; that "there was a general discussion and everyone who spoke was enthusiastically in favor of it. A vote was taken and the plan was unanimously approved."

Thus, this matter is placed before you for consideration, and in the hope that favorable action may be taken. The Commission of Fine Arts feel that the life masks should be in the custody of the Smithsonian Institution.

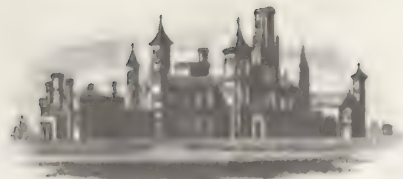
Sincerely yours,

Mr. H. F. Casper,
Secretary.

Mr. Alexander Wetmore, Secretary,
The Smithsonian Institution,
Washington, D. C.

(Encl.-2)

UNITED STATES NATIONAL MUSEUM
BUREAU OF AMERICAN ETHNOLOGY
ASTROPHYSICAL OBSERVATORY
NATIONAL ZOOLOGICAL PARK



SMITHSONIAN INSTITUTION

Washington, U.S.A.

A

NATIONAL GALLERY OF ART
NATIONAL COLLECTION OF FINE ARTS
FREER GALLERY OF ART
INTERNATIONAL EXCHANGES
DIVISION OF RADIATION AND
ORGANISMS

ALL CORRESPONDENCE
SHOULD BE ADDRESSED
TO THE SECRETARY

March 19, 1947.

Dear Mr. Caemmerer:

Your communication of March 14, on behalf of the Commission of Fine Arts, relative to the suggestion for the collection of life masks of distinguished Americans that you brought to me in person, is being given consideration. The interest of Mr. Victor Salvatore, Sculptor, is duly noted.

Necessarily, such a proposal will have to have careful consideration, since it involves not only expenditure of funds for operation but also space for storage.

How such an arrangement may be initiated is a matter that will need some consideration. At the present time it is our feeling that it may be difficult to initiate new projects that involve appropriations.

Very sincerely yours,

A. Wetmore
A. Wetmore,
Secretary.

EXHIBIT C

Mr. H. P. Caemmerer,
Secretary, The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

ADVERTISERS
ART STUDIOS
Washington-Baltimore
Post Building,
Washington, D. C.

National 7517

February 24, 1947.

Commission of Fine Arts,
South Interior Building,
Washington, D.C.

Dear Sir:

I represent a committee for niseis (Japanese American Veterans) selected to appropriate a memorial for the niseis who have fallen in combat in service of this country during World War II, through a universal donation campaign.

We are interested in obtaining a site here in the District to erect some sort of a memorial such as a statue. If possible I would like to have complete information as to the proper procedure to take, the approximate cost, possible site, regulations to follow or take head of, the necessary bill to represent and about how long this type of venture would take.

As this is something entirely new to our group, we would like and appreciate any further advice in regards to this great project.

We are very pressed for time so I would appreciate an early answer, perhaps in time to make our next meeting on March 1,

Sincerely,

Masana Jack Hirose

EXHIBIT D.

ADVERTISING
ART STUDIO
Washington-Baltimore
Post Building
Washington, D. C.

National 7517

February 22, 1947.

Commission of Fine Arts,
South Interior Building,
Washington, D. C.

Dear Sir:

I represent a committee for the purpose of selecting a memorial for the service of this country during World War II, through a universal donation campaign. We are interested in obtaining a site here in the District to erect some sort of a memorial such as a statue. It is possible I would like to have complete information as to the proper procedure to take, the approximate cost, possible site, regulations to follow or take heed of, the necessary bill to represent and about how long this type of venture would take. As this is something entirely new to our group, we would like and appreciate any further advice in regard to this project. We are very pressed for time so I would appreciate an early answer, please in time to make our next meeting on March 1.

Sincerely,

WILLIAM JACK SIMON

EXHIBIT-D.

February 28, 1947.

Dear Sir:

Your letter of February 24, concerning a proposed World War II Memorial to the Japanese American Veterans in the District of Columbia, has been received.

Before the Commission of Fine Arts can be of real help to you in this matter, it will be necessary for you to secure the enactment by the Congress of legislation permitting you to erect the memorial in the District of Columbia. I am attaching hereto the draft of a bill for that purpose, which you could bring to the attention of a Member of the Senate and of the House of Representatives.

After the enactment of the legislation, the Commission of Fine Arts would take up the matter of selecting a location for the Memorial. The type of memorial would be a determining factor in selecting the location. And the type of memorial would be dependent upon the amount of money your organization would raise for it. You might inform me further with regard to this. It would be well to allow at least two or three years to carry out the project.

For the Commission of Fine Arts:

Respectfully yours,

Mr. Masana Jack Hirose,
Post Building,
Washington, D. C.

Gilmore D. Clarke,
Chairman.

EXHIBIT D-1

PROPOSAL

(Suggestion for a bill to organize a National Military Museum)

A BILL

To establish a National Military Museum, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United

States of America in Congress assembled, That (a) there is hereby es-

tablished as a perpetual memorial to the men and women who have served in

the armed forces of the United States of America, a National Military Museum

which shall be directed by a board to be known as the Trustees of

the National Military Museum whose duty it shall be to maintain and ad-

minister the National Military Museum and site thereof and to exercise such

other functions as are vested in the board. The board shall be composed

of the heads of the executive departments concerned with National Defense,

the Chairman of the Congressional standing committees concerned with National

Defense, the Secretary of the Smithsonian Institution, the Director of

the National Gallery of Art, and four citizens of the United States appointed

by the President from civilian life who shall serve for a term of four

years. (b) The members of the board shall serve as such members without

compensation. The board may appoint and fix the compensation and duties of

a Director of the National Military Museum who may with the approval of the

board appoint and fix the compensation and duties of such other officers and

employees as may be necessary for the efficient operation and administration

of the Museum. Such Director, officers and employees shall be employed

solely with reference to the fitness of the individual for the work without

regard to the civil service laws or the Classification Act of 1923, as

amended; but once employed the director and all officers and employees shall come within the scope of such laws.

SEC. 2. The National Military Museum shall collect, preserve and display materials and objects of historical or military (including naval) interest and significance to give usual instruction to the American people on the problems of national security and the maintenance of peace and on the part played by the armed forces in creating, developing and maintaining a free and independent nation. The National Military Museum shall not serve as a repository for Government archives.

SEC. 3. (a) The board is authorized to adopt an official seal which shall be judicielly noticed and to make such by laws, rules and regulations as it seems necessary for the administration of its functions. The board may function notwithstanding vacancies and five members of the board shall constitute a quorum for the transaction of business.

(b) The board shall submit to the President an annual report of its operations including a detailed statement of all public and private moneys received and disbursed.

SEC. 4. The board is authorized to accept for the National Military Museum and to hold and administer gifts, bequests, or devises of money, securities, or other property of whatsoever character for the benefit of the National Military Museum, including the loan of property for exhibition purposes. Unless otherwise restricted by the terms of the gifts, bequest, or devise, the board is authorized to retain in the form received, to sell or exchange, and to invest or reinvest in such investments as it may determine from time to time,

the moneys, securities, or other property composing

amended; but once employed the director and all officers and employees shall come within the scope of such laws.

SEC. 2. The National Military Museum shall collect, preserve and display

materials and objects of historical or military (including naval) interest and significance to give such instruction to the American people on the problems of national security and the maintenance of peace and on the part played by the armed forces in creating, developing and maintaining a free and independent nation. The National Military Museum shall not serve as a repository for Government archives.

SEC. 3. (a) The board is authorized to adopt an official seal which shall be judicially noticed and to make such by laws, rules and regulations as it seems necessary for the administration of its functions. The board may function notwithstanding vacancies and five members of the board shall constitute a quorum for the transaction of business.

(b) The board shall submit to the President an annual report of its operations including a detailed statement of all public and private moneys received and disbursed.

SEC. 4. The board is authorized to accept for the National Military Museum and to hold and administer gifts, bequests, or devises of money, securities, or other property of whatsoever character for the benefit of the National Military Museum, including the loan of property for exhibition purposes. Unless otherwise restricted by the terms of the gifts, bequest, or devise, the board is authorized to retain in the form received, to sell or exchange, and to invest or reinvest in such investments as it may determine from time to time

the money, securities, or other property composing

trust funds, gifts, bequests, or devises for the benefit of the National Military Museum. The income if and when collected shall be placed in such depositories as the board shall determine and shall be subject to expenditure by the board for the benefit of the National Military Museum, The board shall have all the usual powers and obligations of a trustee in respect to funds, income and other property, gifts, bequests, or devises to the National Military Museum shall be free of all taxes imposed by the Government of the United States of America.

SEC. 5. The board shall have authority to prepare, publish and sell to the public catalogs, handbooks, drawings, photographs, pamphlets and guide books relating to the National Military Museum and its collections and the receipts from the sales thereof shall be paid into a revolving fund for expenditure in connection with such publications,

SEC. 6. All heads of executive departments and independent agencies of the Government are authorized to transfer or loan to the board of the National Military Museum without charge objects of any sort, including historic ships, determined suitable for exhibit by the board.

SEC. 7. The board is hereby directed to investigate and survey suitable lands and buildings in or near Washington, D. C., for selection as a site for the National Military Museum, and to make recommendations to Congress for the acquisition of suitable lands and the acquisition or construction of buildings suitable for the National Military Museum. There is hereby authorized to be appropriated the sum of \$100,000. for the purposes of this Act and there are hereby authorized to be appropriated annually hereafter

trust funds, gifts, bequests, or revenues for the benefit of the National Military Museum. The income of and when collected shall be placed in such depositories as the board shall determine and shall be subject to expend-

iture by the board for the benefit of the National Military Museum. The board shall have all the usual powers and obligations of a trustee in respect to funds, income and other property, gifts, bequests, or devises to the National Military Museum shall be free of all taxes imposed by the

Government of the United States of America.

SEC. 2. The board shall have authority to prepare, publish and sell

to the public catalogs, drawings, photographs, pamphlets and guides books relating to the National Military Museum and its collections and the receipts from the sales thereof shall be paid into a revolving fund for expenditure in connection with such publications.

SEC. 3. All heads of executive departments and independent agencies

of the Government are authorized to transfer or loan to the board of the

National Military Museum without charge objects of any sort, including

historic ships, determined suitable for exhibit by the board.

SEC. 4. The board is hereby directed to investigate and survey suitable

lands and buildings in or near Washington, D. C., for selection as a site for

the National Military Museum, and to make recommendations to Congress for

the acquisition of suitable lands and the acquisition or conservation of

suitable buildings for the National Military Museum. There is hereby

authorized to be appropriated the sum of \$100,000 for the purpose of this

act and there are hereby authorized to be appropriated annually hereafter

for the purpose of this act.

such sums as may be necessary to maintain and administer the National Military Museum including the salaries of the Director and all other necessary officers and employees.

such sum as may be necessary to maintain and administer the National Military Museum including the salaries of the Director and all other necessary officers and employees.

November 27, 1946.

Subject: Report of the Advisory Committee appointed by the President to formulate a plan for a National Military Museum.

The following is submitted by the Committee:

1. The Committee believes there is a public interest in and a need for a National Military Museum. It recommends the establishment of such a museum as a lasting memorial to all who have served in the armed forces of their country.

This Museum, the Committee feels, should give visual instruction to the American people on the problems of national security and the maintenance of peace. It should present in a clear dynamic manner the part the armed forces have played in creating, developing, and maintaining the United States of America as a free, independent and prosperous nation.

2. The Committee believes the Museum should cover American Military history in its entirety - by land, sea, and air, beginning with the first colonization. It should also include some materials on the origins or background of our weapons, tactics and institution.

The exhibits should include the story of war activities on the home front and of the peace time contributions of the armed services to human knowledge and well-being in medicine, pure science, and engineering; it should reflect developments in the institutions of war and military service along with the development in tactics, techniques, and material; it should emphasize the work and life of the average man and woman of the armed forces.

The museum should not glorify war, but rather portray it in as true a light as possible. It should show the hardships demanded, the mistakes and failures experienced as well as the triumphs.

3. The Museum collections should be permanent with provisions for temporary exhibitions. It is believed traveling exhibitions should not be employed.

4. The Museum should be located in or near Washington, D. C., easily accessible to visitors with provision for mooring historic ships. Sites which might be considered, as shown on the attached map are:

November 27, 1945.

Subject: Report of the Advisory Committee appointed by the President to formulate a plan for a National Military Museum.

The following is submitted by the Committee:

1. The Committee believes there is a public interest in and a need for a National Military Museum. It recommends the establishment of such a museum as a lasting memorial to all who have served in the armed forces of their country.

This Museum, the Committee feels, should give visual instruction to the American people on the problems of national security and the maintenance of peace. It should present in a clear dynamic manner the part the armed forces have played in creating, developing, and maintaining the United States of America as a free, independent and prosperous nation.

2. The Committee believes the Museum should cover American Military history in its entirety - by land, sea, and air, beginning with the first colonization. It should also include some materials on the origins or background of our weapons, tactics and institutions.

The exhibits should include the story of war activities on the home front and of the peace time contributions of the armed services to human knowledge and well-being in medicine, pure science, and engineering; it should reflect developments in the institutions of war and military service along with the development in tactics, techniques, and materials; it should emphasize the work and life of the average man and woman of the armed forces.

The museum should not glorify war, but rather portray it in as true a light as possible. It should show the hardships endured, the mistakes and failures experienced as well as the triumphs.

3. The Museum collection should be permanent with provision for temporary exhibitions. It is believed traveling exhibitions should not be employed.

4. The Museum should be located in or near Washington, D. C., easily accessible to visitors with provision for mooring historic ships, etc. which might be considered, as shown on the attached map over.

- (1) The area between Fort Humphreys and the Navy Yard along the Anacostia River
- (2) The area along the Potomac River east of the Pentagon Building
- (3) Fort Washington
- (4) Anacostia Park

5. The floor space required will be approximately 600,000 square feet, exclusive of ships, with ample land for parking and for outdoor exhibits. It is estimated this will cost about \$25,000,000. not including the site. The Building should be designed to permit future expansion.

6. The Committee feels the National Military Museum should be an independent governmental establishment with control vested in its own board of Trustees.

7. The Committee believes that the National Military Museum need not encroach upon the activities of the government operated military collections outside Washington, nor need it preclude the creation of specialized collections devoted to technological subjects or to collections of local or organizational interest.

8. The Committee feels that steps should be taken at once by each of the armed services to begin the collection and preservation of materials for exhibition in the Museum before they have been dissipated.

9. To provide continuity it is believed this, or a similar Committee should exist until the formal establishment of a National Military Museum.

DAVID E. FINLEY, Chairman
For the Committee:

Brigadier General Harry J. Malony, USA
Lenox P. Lohr
Captain Samuel Eliot Morison, USN
Dr. Grace L. Macanu Morley
Major General E.M. Powers, USA
Paul J. Sachs
Vice Admiral J.K. Taussig, USN

(1) The area between Fort Belvoir
and the Navy Yard along the
Mississippi River

(2) The area along the Potomac River
east of the Pentagon Building

(3) Fort Washington

(4) Annapolis Park

5. The floor space required will be approximately 100,000 square
feet, exclusive of ships, with ample land for parking and for outdoor
activities. It is estimated this will cost about \$15,000,000, not includ-
ing the site. The building should be designed to permit future expansion.

6. The Committee feels the National Military Museum should be an
independent governmental establishment with control vested in its own
board of trustees.

7. The Committee believes that the National Military Museum need
not encroach upon the activities of the government-operated military
collections outside Washington, nor need it preclude the creation of
specialized collections devoted to technological subjects or to collections
of local or organizational interest.

8. The Committee feels that steps should be taken as soon as possible
of the armed services to begin the collection and preservation of materials
for exhibition in the museum before they have been dispersed.

9. To provide continuity it is desired that, or a similar,
Committee should exist until the formal establishment of a National
Military Museum.

DAVID M. HILL, Chairman
for the Committee

Brigadier General Harry J. Meyer, USA
Colonel P. B. B. B.
Captain Samuel Elliot Norton, USN
Dr. Tracy L. Macomber Morley
Major General H. M. Towse, USA
Paul A. Davis
Lieutenant Colonel J. K. Tansig, USN

THE COMMISSION OF FINE ARTS
Established by Congress May 17, 1910.
Gilmore D. Clarke, Chairman

David E. Finley Maurice Sterne
William T. Aldrich Frederick V. Murphy
L. Andrew Reinhard Lee Lawrie
 Mr. H.P. Caemmerer,
 Secretary

Interior Department Building
Washington

March 21, 1947

My Dear Mr. Bailey,

Following the request contained in your letter of March 8th, I have reviewed the draft of a bill to organize a National Military Museum, together with a memorandum which sets forth the observations of the Advisory Committee responsible for the draft of this bill.

The Commission of Fine Arts have discussed informally the matter concerning a National Military Museum with the Hon. David E. Finley, Chairman of the Advisory Committee, and they are in sympathy with the need for such a Museum, and while I do not have authority to express an official opinion for the Commission I feel, nevertheless, that they will support this proposed legislation.

A meeting of the Commission of Fine Arts will be held on Friday, March 28th, at which time I shall present this matter to them. Unless you hear from me to the contrary, you may assume that the Commission of Fine Arts endorse this proposed bill to organize a National Military Museum.

Very truly yours,

FOR THE COMMISSION OF FINE ARTS

Gilmore D. Clarke
Chairman

Mr. F. J. Bailey, Assistant Director
Legislative Reference
Bureau of the Budget
Washington, D. C.

EXHIBIT E*1

THE COMMISSION OF FINE ARTS
Established by Congress May 17, 1910.
Clifford D. Clarke, Chairman

David E. Finley
William T. Albritton
L. Andrew Reinhardt
Mr. H. F. Caspary, Secretary
Eugene Stearns
Frederick V. Murphy
Lee Lawrie

Interior Department Building
Washington

March 21, 1917

My Dear Mr. Bailey,

Following the request contained in your letter of March 8th, I have reviewed the draft of a bill to organize a National Military Museum, together with a memorandum which sets forth the observations of the Advisory Committee responsible for the draft of this bill.

The Commission of Fine Arts have discussed informally the matter concerning a National Military Museum with the Hon. David E. Finley, Chairman of the Advisory Committee, and they are in sympathy with the need for such a museum, and while I do not have authority to express an official opinion for the Commission I feel, nevertheless, that they will support this proposed legislation.

A meeting of the Commission of Fine Arts will be held on Friday, March 23rd, at which time I shall present this matter to them. Unless you hear from me to the contrary, you may assume that the Commission of Fine Arts endorse this proposed bill to organize a National Military Museum.

Very truly yours,

FOR THE COMMISSION OF FINE ARTS

Clifford D. Clarke
Chairman

Mr. E. J. Bailey, Assistant Director
Legislative Reference
Bureau of the Budget
Washington, D. C.

EXHIBIT 101

March 29, 1947.

Dear Mr. Coe:

The Commission of Fine Arts, at their meeting on March 28, 1947, approved the preliminary design which you submitted for the proposed "West Parking Area" to be constructed at the west end of the proposed West Administration Building on John Marshall Place.

When you are ready, The Commission will be glad to review with you again the developed plans for the West Administration Building, to which the Commission gave preliminary approval several years ago.

For the Commission of Fine Arts;

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Merrel A. Coe,
Municipal Architect,
District Building,
Washington, D. C.

EXHIBIT F

March 28, 1947.

Dear Mr. Lee:

The Commission of Fine Arts, at their meeting on
March 28, 1947, approved the preliminary design which you
submitted for the proposed "East Parking Area" to be constructed
at the west end of the proposed West Administration Building on
your property.

When you are ready, the Commission will be glad to review
with you again the developed plans for the West Administration
Building, so which the Commission gave preliminary approval
several years ago.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore S. Clark,
Chairman.

Mr. Harold A. Cox,
Municipal Architect,
District Building,
Washington, D. C.

100-117-1

March 29, 1947.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on March 28, 1947, were pleased to consider the several preliminary designs which you submitted for the proposed General Accounting Office Building at Fifth and G Streets, Northwest. The Commission approved in principle the design (marked A) showing an unaccented treatment on the G Street side, and which it is understood you prefer. The Commission will be pleased to see more detailed plans based on this design at their next meeting.

for the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable W. E. Reynolds,
Commissioner of Public Buildings,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

(Exhibit G.)

March 29, 1947.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on March 28, 1947, were pleased to consider the several preliminary designs which you submitted for the proposed General Accounting Office Building at Fifth and D Streets, Northwest. The Commission approved in principle the design (marked A) showing an unaccented treatment on the D Street side, and which it is understood you prefer. The Commission will be pleased to see more detailed plans based on this design at their next meeting.

For the Commission of Fine Arts:

Sincerely yours,

William B. Hays,
Chairman.

Honorable W. E. Reynolds,
Commissioner of Public Buildings,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

(Exhibit A.)

GENERAL ACCOUNTING OFFICE BUILDING

At the meeting of the Commission of Fine Arts held on March 28, 1947, Honorable W. E. Reynolds, Commissioner of Public Buildings, Public Buildings Administration, Federal Works Agency, submitted designs for the proposed General Accounting Office Building, to be built at 5th and G Streets, N.W.

In addition to Mr. Reynolds there were present from his office,-

Mr. Gilbert Stanley Underwood, Supervising Architect,
Mr. Allan S. Thorn, Assistant Supervising Architect,
Mr. C. David Persina, Chief, Design Division.

The following discussion took place after submission of the designs:

Chairman Clarke: You do not get any access from this location next to the church for truck deliveries or Garage entrance, Is that correct?

Mr. Finley; Do you have any hope of getting the church property?

Mr. Underwood: We designed it for the ultimate with the idea of some day covering the area now occupied by the church.

Chairman Clarke: Where do the trucks come in now?

Mr. Underwood: They come in here.

Chairman Clarke: They have a limited space where they go. There you had to give fourteen feet, I suppose.

Mr. Persina: We have thirteen-six.

Mr. Reinhard: Where is your main entrance here? There your two main entrances connect with the escalators and your elevator lobby over here. These escalators are for the first five floors as I understand it. The two top floors will be fed by the elevators plus the lower floors with a certain percentage of people who do not use the escalators. The escalators and elevators are so arranged that you either go to the right or left as you enter to divide your traffic, as I understand the plan.

Chairman Clarke: The building is air-conditioned throughout?

Mr. Reynolds: The only concession to the architects, as far as I can see, is the setting back of the ends of the building.

Mr. Finley: What is the main street?

Mr. Underwood: H.

Chairman Clarke: This is access to Judiciary Square.

Mr. Murphy: This building has the twenty-five foot column spacing. What do you plan in finish?

Mr. Reynolds. A suspended ceiling which levels it all off; between the suspended ceiling and the bottom of the slabs is where you put all your mechanical ducts for air conditioning. You can move or carry concentrated loads on any portion of this construction.

Chairman Clarke: All these columns are reinforced concrete?

Mr. Reynolds: Reinforced concrete with a structural core. We are trying to keep the columns down in size to twenty-four inches; but I was talking the other day about same, running the design through in my head. But I think that probably on the basement, first and second floors you can go to a 30 inch column.

Mr. Underwood: I think we ought to point out our reaction to the way we are destroying human life by fires. Even escalators are fire towers. You walk into these escalators and you are perfectly safe. We do not design in any of our buildings open staircases. It costs too much money to clean them; and in the second place, they are a menace. Not all of them open onto the roof.

Mr. Murphy: Some point came up in connection with the Atlanta fire.

Mr. Underwood: We sent a man down to investigate the same.

Mr. Reynolds: The reason for the difference of opinion in the design of fire stairs---you get the heat traveling to same as in a chimney; and if it is

At the meeting of the Commission of Fine Arts held on March 22, 1927, General W. F. Reynolds, Commissioner of Public Buildings, Public Buildings Administration, Federal Works Agency, submitted designs for the proposed Federal Accounting Office Building, to be built at 211 and 213 Streets, N.W. In addition to Mr. Reynolds there were present from his office, Mr. Gilbert Stanley Underwood, Supervising Architect, Mr. Allen H. Murray, Assistant Supervising Architect, Mr. C. David Pershing, Chief, Design Division.

The following discussion took place after submission of the designs:

Chairman Clarke: You do not get any access from this location next to the street for truck deliveries or garbage entrance, is that correct? Mr. Finley: Do you have any hope of getting the church property? Mr. Underwood: We designed it for the ultimate with the idea of some day covering the area now occupied by the church.

Chairman Clarke: Where do the trucks come in now?

Mr. Underwood: They come in here.

Chairman Clarke: They have a limited space where they go. There you had

to give fourteen feet, I suppose.

Mr. Pershing: We have thirteen-six.

Mr. Reynolds: Where is your main entrance here? There your two main entrances connect with the escalators and your elevator lobby even here. These escalators are for the first five floors as I understand it. The two top floors will be led by the elevators plus the lower floors with a certain percentage of people who do not use the escalators. The escalators and elevators are arranged that you either go to the right or left as you enter to divide your traffic, as I understand the plan.

Chairman Clarke: The building is air-conditioned throughout?

Mr. Reynolds: The only concession to the architect, as far as I can see, is the setting back of the ends of the building.

Mr. Finley: What is the main street?

Mr. Underwood: H.

Chairman Clarke: This is access to Judiciary Square.

Mr. Murray: This building has the twenty-five foot column spacing. That is

on plan in finish?

Mr. Reynolds: A suspended ceiling which levels it all off; between the suspended ceiling and the bottom of the glass is where you put all your mechanical ducts for air conditioning. You can have or carry concentrated loads on any option of this construction.

Chairman Clarke: Reinforced concrete are reinforced concrete?

Mr. Reynolds: Reinforced concrete with a structural steel. We are trying to keep the columns down in size to twenty-four inches; but I was talking the other day about some, turning the design through in my head. But I think that probably on the basement, first and second floors you can go to a 30 inch column. Mr. Underwood: I think we ought to point out our reservation to the way we are designing human life by lines. Even escalators and fire towers, you will have these escalators and you are perfectly safe. We do not doubt in any of our buildings open stairways. It costs too much money to clean them; and in the second place, they are a nuisance. Not all of them open onto the roof. Mr. Murray: Some points came up in connection with the Atlanta plan. We sent a man down to investigate the same.

Mr. Underwood: The reason for the difference of opinion in the design of the stairs--you get the feet traveling to same as in a chimney; and it is

open at the top, the gases have a tendency to move toward the stairway rather than be distributed throughout the building. Some engineers are insisting that the stairway be open at the top. Our people take a midway course. We think it is better than actually to create a draft to let the draft develop, but do not invite it.

Mr. Reinhard: What does the freight delivery take care of?

Mr. Reynolds: All that your freight delivery here takes care of after you get organized, actually, is the cafeteria.

Mr. Aldrich: You will bring large files in here from time to time but, otherwise, this entrance will be for the use of the cafeteria, is that correct?

Mr. Reynolds: What I have in mind in regard to the interior layout of the space is that those interim partitions really are only this high, not to ceiling, so that anyone back 150 or 200 feet will look out and see the sky and it will not give them claustrophobia. Except in a very few isolated situations where we house facilities--toilets, etc.--you can develop a drawing that way. We have been playing around with putting a ceiling over the whole area. In regard to lighting we are talking about great big ones, big enough so that you can thread a fluorescent light without pulling the crate down. That means a deeper crate, but you get both your direct and indirect lighting to come straight down. This may be a bit advanced, but we are studying same.

Mr. Reinhard: I would suggest you see the new fixture by Caldwell in New York. I have given Underwood the data.

Chairman Clarke: I think we ought to hear from the architects or Mr. Reynolds on the materials and construction of the exterior. What do you plan to use?

Mr. Reynolds: We plan to use very simple materials, getting our effect by a granite base, probably a honed granite base and then limestone.

Mr. Murphy: On the order of the Municipal Center?

Mr. Reynolds: Except that this base is higher. This is a higher granite base, I am sure.

Chairman Clarke: The clearstory on your penthouse will be brick, no doubt?

Mr. Reynolds: As a matter of fact, we have been doing a lot of studying on the use and thickness of the stone for this portion for they are small units. Chris, you have a sketch showing the stone sizes on this?

Mr. Persina: This is the south. This is another study of exactly the same location.

Mr. Reynolds: I can give you my views on it; then I am through, because I do not agree with our staff as to which design of the facade is the one to proceed with.

Chairman Clarke: You get three votes though, don't you.

Mr. Reynolds: No, I do not get any votes. I am not quite sure that my architects are right and I am wrong. My analysis of this building is this, that nowhere can you see this building as we are now looking at the elevation. There is going to be another building right in front of it in the future. Your main streets are the ones that go north and south and not east and west; so to me it was very important that you get a rather nice corner here as you approach it. The north and south elevations--this to me was unimportant as far as any real emphasis was concerned and we do not need an entrance motive on the north or south facade.

(Further remarks were off the record due to a general discussion and clearing of the minds of all present. Two models of windows were submitted)

Chairman Clarke: Wouldn't you save a lot more air conditioning load by the added glass brick area above your windows in either scheme?

Mr. Reynolds: Yes, this one really gets you down to a minimum. Unfortunately, this is a little bit high for washing purposes; but it does wash all right. After all, you have to have it so the normal man can handle same.

Chairman Clarke: Would you mind if we heard from your professional member of your staff? Underwood, will you make your speech? Mr. Underwood wants to speak, and he does not want to be interrupted, because he would like to have what he says taken down.

Mr. Underwood: One member of your Commission and I worked this over yesterday afternoon in an informal way. The thing we agreed upon--and there are no negative votes on it---was the handling of the corners of the facade. I think we all liked the strength and character of that corner. I cannot rationalize this design because all of us who are in this game know that you rationalize anything you believe in. But, personally, I like this design, because I think we need an element of emphasis on the central axis. I am afraid of the rubber-stamp character of the building if a person absorbs the feeling of it clear around 638 feet this way and 288 feet the other. That is one reason I believe this strong interruption of the corner is important as against this one which does not have same. The other, I think, is purely an emotional approach. I like some emphasis here at the center with this type of window, the 7' 6" width. I do not quite like the square window which is 5' 6", though I am sympathetic with Reinhard's point of view, because it does have a little more static character than the wider window. But I think I like the wide window. That is about my approach. All of us agree on the corners. There are a couple of spots of good, strong sculpture there that are designed to move in toward the building.

The Commissioner likes the simplicity of this elevation without the central motive, and I like simplicity. But I am just afraid we have gridironed it too much. This is the one we liked of the center motive, but Reinhard likes the other one with the center motive.

Chairman Clarke: Sacrifice of light here and there is not so serious.

Mr. Underwood: In summing up, it is purely an emotional approach.

Mr. Reinhard: The vertical center motive really follows the plan where you have vertical circulation of escalators, elevators, halls, etc.

Chairman Clarke: I do think that as you look down that street you can see that central element. I think if you are going to have a central element, you had better have the one Reinhard likes with a restudy as suggested. I have no strong feelings. I am a layman like you are, Mr. Reynolds. You are expressing your circulation by using a central element on motive, however.

Mr. Reynolds: One reason I like that window, the larger one, is that I am thinking of reflection inside. Generally speaking, I am opposed to windows; that is, the less you have the better off you are, except claustrophobia. (window. Incidentally, that window you see there is almost the same size as the Statler /

This other window, the static design, gives you a feeling of repose. Of course, I look at the flarebacks. I am not a modernist, understand; but I do like to see a real reason for something.

Mr. Reinhard: If you are going to have that larger horizontal window, I would rather go to the entire horizontal design and forget using a central vertical accent.

Chairman Clarke: Let's see if we cannot get a meeting of the minds here

Mr. Reynolds: Yes, this one really gave you some to a machine.
Unintentionally, this is a little bit right for making purposes; but it does
what all right. After all, you have to have it at the normal man can
handle some.
Chairman Clarke: Would you mind if we heard from your professional member
of your staff, Underwood, will you make your speech? Mr. Underwood wants to
speak, and he does not want to be interrupted, because he would like to have
what he says taken down.
Mr. Underwood: One member of your commission and I worked this over
yesterday afternoon in an informal way. The thing we agreed upon--and there
are no negative votes on it--was the handling of the corners of the facade.
I think we all liked the strength and character of that corner. I cannot
rationalize this design because all of us are in this same mood that you
rationalize anything you believe in. Now, personally, I like this design,
because I think we had an element of emphasis on the central axis. I am
afraid of the architectural character of the building if a person across the
facade of it takes around 300 feet this way and 400 feet the other. That
is one reason I believe this strong interruption of the corner is important
in a corner which does not have some. The other, I think, is purely
an emotional approach. I like some emphasis here at the corner with this type
of window, the 7' 6" width. I do not quite like the square window which is
6' 6" high. I am sympathetic with Reinhardt's point of view, because it does
have a little more static character than the wider window. But I think I like
the wide window. That is about my opinion. All of us agree on the corner.
There are a couple of spots of good, strong sculpture that are leaning
to move in toward the within.
The Commission likes the simplicity of this elevation without the central
motive, and I like simplicity. But I am afraid we have withdrawn it too
much. This is the one we liked of the corner motive, but Reinhardt likes the
corner one with the corner motive.
Chairman Clarke: Reaction of light here and there is not so serious.
Mr. Reinhardt: In summing up, it is purely an emotional approach.
Mr. Reinhardt: The vertical corner motive really fulfills the plan since
you have vertical continuation of escalators, elevators, stairs, etc.
Chairman Clarke: I do think that in your last plan that almost you own
the same vertical element. I think if you are going to have a vertical element,
you had better have one on Reinhardt lines with a really an approach. I have
no strong feelings. I am a human like you are, Mr. Reynolds. You are expressing
your criticism by using a central element on motive, however.
Mr. Reynolds: One reason I like that window, the larger one, is that
I am thinking of reflection inside. Generally speaking, I am opposed to glass;
that is, the less you have the better off you are, except aluminum. (Laughter)
Incidentally, that window you see there is almost the same line as the window
this corner window, the static design, gives you a feeling of repose. Of
course, I look at the lineabank. I am not a modernist, understand; but I do
like to see a real reason for something.
Mr. Reinhardt: If you are going to have that larger horizontal window, I
would rather go to the entire horizontal design and forget making a vertical
vertical accent.
Chairman Clarke: Let's see if we cannot get a meeting of the minds here

among you gentlemen. It seems that the people who are going to operate this building are in favor of as much light as they can give. Thank God, they did not come to us with ribbon glass design. As I followed the discussion of Mr. Reinhard, he reasoned as follows: In his judgment, if you use the square window, the central element goes with it; but the central element does not belong with the horizontal window. Does everybody agree with that?

Mr. Underwood: I would give up the central element to go with this idea.

Chairman Clarke: Of course, there is one thing, I think, that we can recognize right here, and that is that you are out of the area of what you call the supermonumentality of Washington, and you are out of the triangle; you are off Pennsylvania Avenue; you are away from that, and you are designing a structure that is a place of business. If there is anything else in a building like this, I do not know what it is. It is not going to be seen on the axis, because the axis is going to be built with the terminal building at the end of Judiciary Square, which will block the facade as mentioned earlier. Now, are we sure of that? You have to have this proposed building to complete the plan of the square. So you are not going to see this central axis.

Mr. Murphy: I rather like this, the horizontal elevation, because what you will see is in reference to the human square.

Chairman Clarke: As a matter of fact, there is something about the dignity of that horizontal entrance element that breaks up.

Mr. Aldrich: I do not think, if the streets are built up on both sides, you are going to get much chance to get a view of anything.

Mr. Reynolds: I think, gentlemen, that you ought to have another question in point under consideration here when you are thinking about this, this Pension Office here. Where is the Library? Is it right in here? The Municipal Library is down on Pennsylvania Avenue. It is right in there isn't? (Indicating) This is the little Courthouse. This building is coming down (one near the Courthouse). Right in there is a great big building that they propose for the Federal Court, away back up there on Pennsylvania. When you get those buildings in there, you are going to cut out the view of the whole works. Then this building goes here; then they are going to build a building here in place of this one, the Pension Office.

Chairman Clarke: All you are going to see, as you stand back of the old Hadfield Courthouse, is the silhouette behind it. It is going to cut out the main entrance. You will not see that, but you will see the silhouette of the limestone front.

Mr. Reynolds: I contended the courts should delay their construction.

Chairman Clarke: The only trouble is this, that if we wait, heaven knows what will be on Pennsylvania Avenue, because you are going to bring in a lot of people to the point that you should not. We think it is a better use for that than something else might be.

Another thing we are afraid of is that the District might want to seal that property and you might get an auditorium right next to your library. We thought if we pressed to get the courts, it would be a good idea and for a better use. Mr. Reynolds, I agree with you, but you know, an auditorium on that site would be fatal.

Now, gentlemen, we have some others waiting. Can we settle on this matter? I take it that the Commission prefers the horizontal design, no central accent, and I take it you will carry it a little further. As long as we have cut out all this granite on the vertical design, will you put that in sculpture for us for the same money?

Mr. Underwood: To me this is your important elevation here, your diagonal elevation. This is your important street, and I am perfectly willing to say that we will go ahead here in the way of sculpture and so forth. I hope in the design of the building we can get appropriate spots for murals and not have to stick them around after the building is designed.

Chairman Clarke: Mr. Commissioner, I hope you did enjoy our meeting and the results attained.

Mr. Reynolds: It is very unusual that a group of architects would agree with a couple of laymen like we are.

(Mr. Reynolds, Mr. Underwood, Mr. Thorn, and Mr. Persina then left the meeting)

EXHIBIT C-1

Mr. Underwood: To me this is very important. I am not sure that your financial situation. This is very important. I am not sure that we will go ahead with it in the way of carrying out the plan. I hope in the design of the building we can get appropriate spots for people and not have to stick them around after the building is designed.

Chairman Clarke: Mr. Commissioner, I hope you did enjoy our meeting and the results attained.

Mr. Reynolds: It is very unusual that a group of architects would agree with a couple of laymen like we are.

(Mr. Reynolds, Mr. Underwood, Mr. Clark, and Mr. Perkins then left)

(the meeting)

EXHIBIT C-1

March 29, 1947.

Dear Colonel White:

The Commission of Fine Arts, at their meeting on March 28, 1947, were pleased to consider with you and the architects designs and perspective submitted for the Veterans' Hospital proposed for construction on the "Nevius Tract" in Arlington County, Virginia.

The Commission approved these designs as progress studies, and were well satisfied with them. The Commission feel that the architects are reaching a satisfactory solution of the problem; that is, the designing of a Hospital building which will be appropriate for that important location in its relation to the Central Composition of the National Capital. The Commission will be pleased to see more completed designs at their next meeting.

For The Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Colonel Donald G. White,
District Engineer,
War Department,
Washington, D. C.

(Exhibit- H.)

March 29, 1947.

Dear Colonel White:

The Commission of Fine Arts, at their meeting on March 28, 1947, were pleased to consider with you and the architect's design and perspective submitted for the Veterans' Hospital proposed for construction on the "New River" in Arlington County, Virginia. The Commission approved these designs as program studies, and were well satisfied with them. The Commission feel that the architects are reaching a satisfactory solution of the problem; that is, the designing of a Hospital building which will be appropriate for that important location in its relation to the Central Composition of the National Capital. The Commission will be pleased to see more completed designs at their next meeting.

For The Commission of Fine Arts:

Sincerely yours,

William B. Clark,
Chairman.

Colonel Donald S. White,
Military Engineer,
War Department,
Washington, D. C.

(Encl. - 4)

April 17, 1947.

Dear Mr. Dominick:

Upon the recommendation of Mr. Reinhard and Mr. Murphy, architect members of The Commission of Fine Arts, the Commission approve your revised design, submitted to them, for the proposed Annex to the headquarters building of the Reserve Officers Association of the United States, at 2517 Connecticut Avenue, N.W.

For the Commission of Fine Arts;

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Theodore W. Dominick,
Dominick and VanBenschoten, Architects,
1122 Nineteenth Street, N.W.,
Washington, D. C.

(Exhibit-I.)

April 17, 1937

Dear Mr. Connelley:

Upon the recommendation of Mr. Rainey and Mr. Murphy,
architect members of the Commission of Fine Arts, the Commission
approve your revised design, submitted to them, for the proposed
 Annex to the headquarters building of the Native Officers
 Association of the United States, at 2517 Connecticut Avenue, N.W.,
 for the Commission of Fine Arts;

Sincerely yours,

William B. Clark,
Chairman

Mr. Theodore W. Connelley,
Connell and Vandenbroucke, Architects,
1115 Minnesota Street, N.W.,
Washington, D. C.

(104444-1)

THE COMMISSION OF FINE ARTS

Washington

COPY FOR: General Grant.

March 11, 1947

Dear Commissioner Young:

At a recent meeting a report was brought to the attention of this Commission indicating that the Budget Officer and the Assessor of the District of Columbia Government have recommended the abandonment of the so-called Fort Drive project, and the re-capture of lands already acquired by the Federal Government for this project for use by the District for "new schools, playgrounds, recreational areas and the like" and the "rest returned to taxation."

The Commission of Fine Arts were distressed when they learned of these recommendations since the Fort Drive project has been an important element in the Plan of Washington ever since the Senate Park Commission of 1901 suggested it; as a matter of fact, this Commission has advocated the construction of this important project from the time of the establishment of the Commission of Fine Arts in 1910. The National Capital Park and Planning Commission arranged for the purchase of lands for the Fort Drive over a period of more than twenty years, with the advice and the approval of The Commission of Fine Arts.

The Commission of Fine Arts are heartily in accord with the National Capital Park and Planning Commission's basic scheme for the Fort Drive inasmuch as we confidently believe that this proposed circumferential artery will form one of the most important elements in the highway network of the District of Columbia. While it is our judgment that the project should maintain its identity as a "Drive", which connotes a restricted ~~speed~~ **speed** for passenger motor vehicles, we realize nevertheless, that it will serve as a principal means for diverting passenger car traffic around the City and away from many of the congested streets and avenues thus to serve as a fundamental link and bypass in the major arterial highway network. To state that this Fort Drive project is "chimerical and useless" is, in our judgment, a most short sighted and narrow point of view on the part of responsible public officials.

(Exhibit- J.)

THE COMMISSION ON FINE ARTS

Washington

Very Respectfully,
 [Signature]

March 11, 1947

Dear Commissioner Young:

At a recent meeting a report was presented to the attention of this Commission indicating that the District of Columbia Government has recommended the abandonment of the so-called Fort Drive project, and the replacement of the same by the Federal Government for the purpose of using the "land" for "new schools, playgrounds, recreational areas and the like" and the "rest returned to the city."

The Commission of Fine Arts were distressed when they learned of these recommendations since the Fort Drive project has been an important element in the plan of Washington ever since the Senate Park Commission of 1901 suggested it; as a matter of fact, this Commission has advocated the construction of this important project from the time of the establishment of the Commission of Fine Arts in 1910. The National Capital Park and Planning Commission arranged for the purchase of land for the Fort Drive over a period of more than twenty years, with the advice and the approval of the Commission of Fine Arts.

The Commission of Fine Arts are heartily in accord with the National Capital Park and Planning Commission's basic scheme for the Fort Drive inasmuch as we continually believe that the proposed circumferential artery will form one of the most important elements in the highway network of the District of Columbia. While it is our judgment that the project should maintain its identity as a "artery", which connects a residential area for passenger motor vehicles, we realize nevertheless, that it will serve as a principal means for diverting passenger car traffic around the city and away from many of the congested streets and avenues thus to serve as a fundamental link and oxygen in the major arterial highway network. To state that this Fort Drive project is "antiseptic and useless" is, in our judgment, a most short sighted and narrow point of view on the part of responsible public officials.

March 11, 1947

The Commission of Fine Arts realize the situation which confronts the Commissioners of the District of Columbia with respect to municipal finances. To abandon the Fort Drive, however, would be of no material help in the solution of this problem; it would serve only to ~~lower~~ present land values in the vicinity of the proposed Drive, since the desirable open park spaces would be eliminated, and prevent forever the realization of a project which far-sighted officials with long experience in city improvement problems confidently believe to be of paramount importance in the development of the City of Washington.

The Commission of Fine Arts believe that the solution of the problems related to municipal finances cannot be solved by such palliatives as the use of the Fort Drive lands for purposes other than that ~~for~~ which they were acquired or for their sale. Therefore the Commission trust that a further study of this problem on the part of the Commissioners of the District of Columbia will result in their continued support of the Fort Drive as a fundamental and important element in the plan of Washington.

For the Commission of Fine Arts:

Sincerely yours,

(Sgd) Gilmore D. Clarke
Chairman

Honorable John Russell Young,
President, Board of Commissioners
of the District of Columbia
Washington, D. C.

March 12, 1947

- 2 -

Commissioner Young

The Commission of Fine Arts realizes the situation which confronts the Commissioners of the District of Columbia with respect to municipal finances. To maintain the Fort Drive, however, would be of no material help in the solution of this problem; it would save only a few dollars and values in the vicinity of the proposed drive, since the desirable open park spaces would be eliminated, and prevent forever the realization of a project which far-sighted officials with long experience in city improvement problems confidently believe to be of paramount importance in the development of the City of Washington.

The Commission of Fine Arts believes that the solution of the problems related to municipal finances cannot be solved by such callousness as the use of the Fort Drive lands for purposes other than that for which they were acquired or for their sale. Therefore the Commission trusts that a further study of this problem on the part of the Commissioners of the District of Columbia will result in their continued support of the Fort Drive as a fundamental and important element in the plan of Washington.

For the Commission of Fine Arts:

Sincerely yours,

(s) Clarence D. Clarke
Chairman

Honorable John Russell Young,
President, Board of Commissioners,
of the District of Columbia,
Washington, D.C.

April 11, 1947.

Dear Mr. Williams:

I wish to express the appreciation of the Commission of Fine Arts for your courtesy in extending an invitation to visit The Corcoran Gallery of Art and to have a preview of the Twentieth Biennial Exhibition of Contemporary American Oil Paintings. We all thoroughly enjoyed our visit.

I wish particularly to take this opportunity to congratulate you on the appearance of the sculpture galleries on the main floor and to commend you for the fine arrangement of the sculpture. We were delighted to find that the plaster casts had been removed from these areas and from the main stairway.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Hermann W. Williams, Jr., Director,
The Corcoran Gallery of Art,
Washington, D. C.

(Exhibit K.)

April 11, 1947.

Dear Mr. Williams:

I wish to express the appreciation of the Commission of Fine Arts for your courtesy in extending an invitation to visit The Corcoran Gallery of Art and to have a preview of the Twentieth Biennial Exhibition of Contemporary American Oil Paintings. We all thoroughly enjoyed our visit.

I wish particularly to take this opportunity to congratulate you on the appearance of the sculpture galleries on the main floor and to commend you for the fine arrangement of the sculpture. We were delighted to find that the plaster casts had been removed from these areas and from the main stairway.

For the Commission of Fine Arts

Sincerely yours,

William F. Clark,
Chairman.

Mr. Hermann W. Williams, Jr., Director,

The Corcoran Gallery of Art,

Washington, D. C.

(Encl. 1)

The Regents of the Smithsonian Institution, The Commission of Fine Arts and Miss Katherine M. Rhoades, or Mrs. Eugene R. Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have
March 29, 1947.
examined the following objects:

1. Bronze ring. Chinese, Shang dynasty.

1. Pottery vase, white. Chinese, Ming dynasty.

Dear Mr. Lynn:

1. Painting. Chinese. The landscape. Mounted on paper.

1. Painting. Indian. Hindu. 17th century. Mounted on paper.

1. Painting. Indian. Hindu. 17th century. Mounted on paper.

1. Painting. Indian. Hindu. 17th century. Mounted on paper.

1. Painting. Indian. Hindu. 17th century. Mounted on paper.

1. Page from a Persian manuscript. 17th century. Mounted on paper.

1. Drawing. Persian. 17th century. Mounted on paper.

1. Page from a Persian manuscript. 17th century. Mounted on paper.

1. Page from a Persian manuscript. 17th century. Mounted on paper.

1. Page from a Persian manuscript. 17th century. Mounted on paper.

1. Glass bottle. Persian. 17th century. Mounted on paper.

1. Pottery bowl with heron. Mesopotamian. Mounted on paper.

1. Pottery bowl with gazelle. Sasanian. 17th century. Mounted on paper.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they are

February 25, 1947

A. Wenley, Director

For the Regents of the Smithsonian Institution.

March 25, 1947

Gilmore D. Clarke, Chairman

Commission of Fine Arts

Washington, D. C.

Honorable David Lynn,
Architect of the Capitol,
Washington, D. C.

Gilmore D. Clarke,
Chairman.

(Exhibit-L.)

March 29, 1947.

Dear Mr. Lynn:

In informally discussing the location of the Annex to the Senate Office Building yesterday and consideration of the three sites that you recommended, The Commission of Fine Arts expressed the hope that the site on Square 725, immediately to the East of the present Senate Office Building, be adopted, since this is regarded most desirable as a location from every standpoint, and which it is understood you prefer.

The Commission do not look with favor to the encroachment of a building on lands that have been dedicated for park purposes and which lie to the north of the Senate Office Building.

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable David Lynn,
Architect of the Capitol,
Washington, D. C.

(Exhibit-L.)

The Regents of the Smithsonian Institution, The Commission of Fine Arts and Miss Katharine N. Rhoades, or Mrs. Eugene E. Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Bronze ting. Chinese, Shang dynasty.
- 1 Pottery vase, white. Chinese, Ming dynasty.
- 1 Painting. Chinese, Yuan dynasty. Attributed to Hsu-Pen.
- 1 Painting. Indian, Mughal, 17th century. Bird on Flowering stem.
Signed by Farrukh Beg.
- 1 Painting. Indian, Mughal, 17th century. Portrait of Itimad al-dawla.
Signed by Balchand.
- 1 Page from a Persian manuscript. Saadi's "Bustan". Gold painting on blue margin.
- 1 Drawing. Persian, Middle of 17th century. "Two dervishes in landscape".
By Muhammad Muhsin.
- 1 Page from a Persian manuscript with decorative border. Gold drawing on brown
(paper.)
- 1 Page from a Persian manuscript with decorative border.
Gold drawing on pale purple paper.
- 1 Glass bottle. Persian, 8th-9th century.
- 1 Pottery bowl with heron. Mesopotamia, 12th century.
- 1 Pottery bowl with gazelle. Suitanabad, 13th century.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

February 25, 1947 A. Wetmore, Secretary
For the Regents of the Smithsonian
Institution.

March 28, 1947 Gilmore D. Clarke, Chairman
For The Commission of Fine Arts.

(Exhibit-~~F~~)

(M)

The Regents of the Smithsonian Institution, The Commission of Fine Arts
and Miss Katherine M. Rhodes, or Mrs. Eugene E. Meyer, as provided in
Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have
examined the following objects:

1 Bronze ting. Chinese, Shang dynasty.

1 Pottery vase, white. Chinese, Ming dynasty.

1 Painting. Chinese, Yuan dynasty. Attributed to Han-Pan.

1 Painting. Indian, Mughal, 17th century. Bird on flowering stem.
Signed by Farrukh Beg.

1 Painting. Indian, Mughal, 17th century. Portrait of Itimad al-Dawla.
Signed by Balchand.

1 Page from a Persian manuscript. Saadi's "Bustan". Gold painting on blue margin.

1 Drawing. Persian, Middle of 15th century. "Two dervishes in landscape".
By Muhammad Muhsin.

1 Page from a Persian manuscript with decorative border. Gold drawing on brown
(paper).

1 Page from a Persian manuscript with decorative border.
Gold drawing on pale purple paper.

1 Glass bottle. Persian, 8th-9th century.

1 Pottery bowl with heron. Mesopotamia, 12th century.

1 Pottery bowl with gazelle. Sistanabad, 13th century.

which have been recommended for purchase for the Freer Gallery of Art
by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

February 25, 1947
A. Wetmore, Secretary
For the Regents of the Smithsonian
Institution.

March 28, 1947
Gilmore D. Clarke, Chairman
For The Commission of Fine Arts.